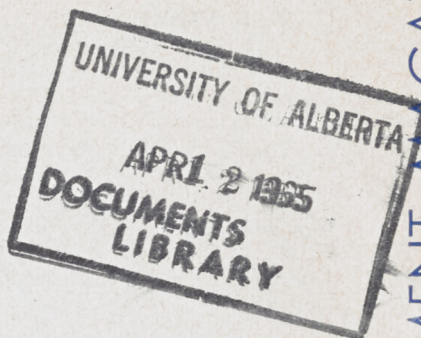


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Reisure



RECREATION AND CULTURAL DEVELOPMENT MAGAZINE

Editor
H. E. MARTIN

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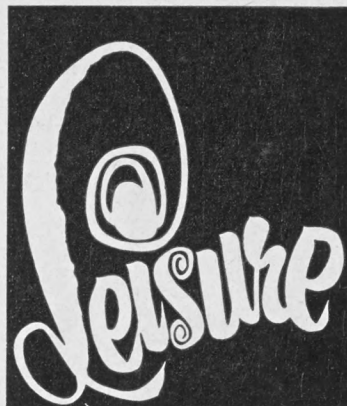
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LEISURE

What is this life if, full of care,
We have not time to stand and stare.
No time to stand beneath the boughs,
And stare as long as sheep or cows.
No time to see, when woods we pass,
Where squirrels hide their nuts in
grass.

No time to see, in broad daylight,
Streams full of stars, like skies at
night.

No time to turn at Beauty's glance,
And watch her feet, how they can
dance.

No time to wait till her mouth can
Enrich that smile her eyes began.

A poor life this, if, full of care,
We have no time to stand and stare.

W. H. Davies

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The Place of the Craftsman In the Artistic World

Not Enough Credit Given the Skills of The Good Craftsman

by E. N. Roulston

Mr. E. N. Roulston, Supervisor of the "Handcrafts Centre", Halifax, N.S., has kindly granted permission to the Arts and Crafts Division, Recreation and Cultural Development Branch, to reproduce the following article written by himself.

This excellent article appeared in the April, 1964 issue of "Handcrafts". What he has to say applies to craftsmen in Alberta as well as Nova Scotia and other parts of Canada.

THROUGHOUT the British Isles and Europe the designer-craftsman has an acknowledged place in the artistic world. His section of art schools is considered as important as that of the fine arts student; and certainly among his fellow students majoring in painting, graphics and sculpture, he is not thought of as

being second rate and these same students frequently participate in craft classes. Architects turn as readily to him as to painters when supplementary decorative details are to be part of the completely finished building. Even those craftsmen, who are more successful in executing the designs of others than in making their

own, have a place in this scheme; they are "craftsmen" and it is presumed that they too have knowledge of artistic line and form. In other words, craftsmen are first class citizens of this art world.

Regrettably, in many parts of North America this point of view does not apply. Craft rooms are frequently in the dingiest parts of the school which no fine arts teacher wants to use and if extra space is required for fine arts subjects, it is taken from this area and the craft students are jammed a little closer together. Many fine art students assume a condescending attitude towards the craft students and when they do decide to take a course in crafts, they are usually the bane of the teacher. They want to be so different and original they refuse to see that the medium affects the design and immediately they want to launch into complicated problems beyond their capabilities at that time. The result is that their first efforts are usually poorly executed or never completed and it seems difficult for them to realize that clay, or wood, or metal do not give in to them more readily because of their God given artistic talent. Outside of sculpture, which seems to be halfway between the Fine Arts and the Fine Crafts, the one craft which seems to have penetrated beyond this curtain of indifference is that of ceramics—not so much the product of throwing, for that requires arduous training and precision—but rather the pieces that are built up into fantastic but not always utilitarian forms from a readily manipulated medium. Perhaps this is because there is a strong affinity between this fre-

quently crudely finished clay and some presently fashionable paintings, where the "gobby" quality of the medium becomes the end in itself, rather than the means to an end. (Let it be understood that the writer does not care for thin washes of oil paint and does appreciate the juicy quality of this medium applied thickly but always under control as a means of enhancing the final effect.)

But what of other mediums? It would seem that the craftsman has two jobs to do and both difficult; he must use his artistic talent with a pencil to produce a design for an object he wishes to make and which must reflect the medium to be used, be functional and be artistic in form. Here the artist is finished but the craftsman must proceed to reproduce this form, sometimes in reluctant metal. Yet he must capture all the spontaneity and sensitivity of the design without overlooking the precision necessary to good craftsmanship; parts in wood that are to be joined must fit exactly, and in weaving, threads must fall into an exact rhythm. It is no wonder that the creative talents of some craftsmen do become smothered in the necessity of exact craftsmanship and this is probably why designer-craftsmen respond more slowly to new design idioms for the labour necessary to produce tends to discourage excursions into designs of ephemeral quality.

It is noticeable that while many craftsmen attend exhibitions of paintings and drawings, not too many artists will bother to view the showing of fine crafts. There does seem to be

a touch of snobbishness—or arrogance—here. Some years ago a discussion took place among a group of artists and craftsmen concerning a course given in an art school in the United States where a degree was given in Applied Art (or handicrafts) and one artist who was in favour of Bachelor of Fine Arts Degrees was very scornful of this, stating quite bluntly, that if such degrees were to be given, "... one might as well give degrees to be a carpenter"! (This remark was later quoted to the president of one of Canada's largest and most prominent universities, who muttered, "... if I could find a really first class carpenter, I think I would give him a degree if he agreed to work for me"!) And this intolerance is not confined to artists. Not long ago a lady radio commentator in one of Canada's major cities, who prides herself on her sophistication and up-to-dateness, was invited by a friend to attend an exhibition of crafts sponsored by the Canadian Handicrafts Guild. She replied that she did not want to waste her time looking at crocheting and tatting! However, she yielded to pressure and reluctantly went—to be completely astonished at the exhibition of ceramics, weaving, jewellery, etc. in the modern idiom—she had no idea that such things were being produced in Canada. And yet this collection, while better than some, had occasionally been surpassed and this lady was supposed to be well informed.

What is the reason for these attitudes? Some years ago the Royal Canadian Academy accepted a crafts section for one of their annual exhibitions. It was good and the public

were enthusiastic in fact, it stole the show but the experiment was not repeated. Why is it that the Canadian Art Magazine began a section called Fine Crafts, and later dropped it; it provoked lively correspondence, which should give satisfaction to any editor. Why does the Canada Council refuse to consider awards for craft work other than ceramics, although many wonder at some of the awards to artists. Is this all the fault of the craftsmen? Have they undersold themselves and their work? ("That painting must be good, it is priced at \$7,000.00") Why is it that he has not made a fuller impact on the public? It is very true that there are poor craftsmen, producing inferior work in mediocre design; that many dabblers are producing and selling such inferior work to the detriment of all; and that many things are done as crafts that should be more properly called hobbies and hardly worthy even of that name, but cannot this same charge be made against artists? On the other hand, scattered across the continent, there are many craftsmen producing articles of such artistic quality that they could readily be shown in any art gallery. Why do not many people think of them when the word "Craftwork" is mentioned? Our view is that all serious craftsmen must strive to produce articles above reproach in design and workmanship; they should exhibit at every possible opportunity; and perhaps drop a little of their modesty or feeling of inferiority and force the public to accept them as a worthy fraternity.

We would welcome letters of comment on this article from craft teachers.

THE COMMITTEE

Giraffe Builders Have Their Own Terminology

by Charles K. Brightbill

The dictionary says that a committee is a group of people chosen to function in a certain capacity. But don't believe a word of it. Function is the "expected" activity which implies (hopefully) that something will be accomplished. And who knows of a committee that ever accomplished anything—of value? Or, which could not have been done faster and better by the right person?

Has there ever been anything worthwhile created by a committee? The Ten Commandments? Hamlet? The Law of Gravity? America the Beautiful? Electricity? Antiseptic surgery? The Madonna della Pietà? The polio vaccine? Your success?

Although the original source we know not, the best definition of a committee is the one which says that a giraffe is a horse that a committee put together. But who needs a giraffe?

Yet it looks as though committees will be here for longer than I care to think about, so let's understand them with Lytle Robinson's glossary.**

The committee met and evaluated the situation:

Half the members showed up and talked for a while.

We explored all possible solutions to the problem:

Everybody talked a lot.

A great deal of additional work will be necessary before the proposal can be acted upon:

Nobody understood it.

The results were inconclusive:

Nothing was accomplished.

While no agreement was reached, we feel that definite progress was made toward resolving differences:

Nobody budged an inch.

The estimate has been made that . . .

Somebody guessed.

It is suggested that the wisest and most feasible course . . .

This is what I think.

It is widely accepted that . . .

One other person agrees with me.

Therefore, the consensus is . . .

A couple of others think so, too.

As yet, it has not been possible to provide definite answers:

Nobody understood the questions.

The prospects for success appear . . .

Excellent: *fair*

Good: *so-so*

Fair: *poor*

Doubtful: *non-existent*

Further investigation is recommended:

Delayed indefinitely.

This concludes the committee's appraisal of the situation:

We absolve ourselves of all future responsibility.

It is hoped that this report will stimulate increased interest in the problem:

Let somebody else do it the next time.

•
P.S.—OF COURSE, THESE FINDINGS DO NOT APPLY TO ANY COMMITTEE I WANT APPOINTED!

**Robinson, Lytle, W., Glossary For Committee Reports, Minutes, Nationwide Insurance, Columbus, Ohio, February, 1962.

SOME NEW TRENDS IN RECREATION

Crucial Tasks Face Those Responsible For Recreation

by E. J. Tyler, Ph.D.

THERE are, I believe, three major areas in which recreation has a crucial task in this province, in our nation, and in our moment of history.

First of all, it seems to me that those who direct recreation must turn their attention to the task of motivation. This may sound rather vague, but in our day marked by what observers call "apathy", it is all too apparent that a surprisingly large number of adults, and adolescents, do not care about themselves, about others, or about the world around them. It seems to me that recreation has to start here, to furnish the motivation that leads men and women to care about the community around them; about the equities and the inequities that exist in our culture; about their own strength and weakness in a world of competition among ideas and power forces. Recreation leaders have got to tackle the problem of making people care about their freedom and the responsibility that goes with that freedom.

Certainly one of the first priorities in a free society is to have an ongoing, invigorating, exciting recreation program which stimulates and motivates men to use their freedom and their minds for their own satis-

factions and the well being of others. What use is our basic conviction about freedom, freedom to enjoy ourselves, freedom to rule ourselves, unless we are motivated to enjoy and exercise that freedom?

Motivation takes on special meaning, when we discover that we have so much more opportunity to take part and to care about the world around us than we ever had before. We have more time now, and we shall certainly have more time in the future, to the point that we will have to completely revise our ideas of leisure, and of the non-work part of our lives. Every new invention shortens our need for work and lengthens our free hours. The question now becomes "what are we going to do under our television antennae?"

There is a strong tendency for people who are enjoying leisure for the first time, or people who have retired from their occupations, either by way of unemployment, or by earned and deserved retirement, to find their leisure hours, hours in which to sit. The more they sit, the less they do. The less they do, the less they want to do. Recreation has the challenge to give these people

an experience in recreational activities which will motivate them strongly to participate and to share meaningfully, in the activities of the world around them. It seems to me that the need for self-planning and self-direction by groups in recreation becomes all important at this point; and the role of the volunteer becomes a significant factor at this point.

Actually, there is little sense in using words such as leisure and retirement as we have in the past. Their meaning is different today. In fact automation, which today is drawing increasing attention, and becomes perhaps an increasingly frightening word the more it is used, is intimately related to these factors of leisure and retirement.

Automation steadily creates a group of technologically obsolete—retired—individuals, or else replaces and reduces the involvement of technologically competent people in the task of providing the livelihood of the nation. Those most immediately affected are generally older people. These people who become technologically obsolete, and thus obtain leisure through unemployment, represent a group who must be re-educated. Those people who are now technologically competent, will be faced with the continuing necessity of learning and mastering a constantly expanding range of new information, new insights, new skills and new attitudes. In the emerging society, the basis for individual survival is no longer what the individual has learned, or what degrees he has obtained, it is what that man can learn.

One of the things all men now must learn is the constructive use of leisure

time, as a basis for expanding their range of technical competence, and as a basis for expanding their appreciation, and ability to live, in the world around them. How strange and difficult this must be for adults who grew up in a society marked by the tradition that education was for the intellectually elite, and recreation for the loafers or the n'er-do-wells or the economically elite, the idle rich. How strange this must be for adults who grew up in a world in which it was assumed that education and recreation were designed only for the young. How strange this must be for adults who must cope with educators and recreation directors who have little if any knowledge of modern learning theory or modern recreation theory from which to develop education and recreation suitable for adults.

Recreation in our day has the new and challenging task of providing the motivation for adults and for adolescents which will cause them to become vitally involved in and concerned with their world, the world in which they must live and the world in which they will die.

The second major job that faces recreation today is to make us feel truly at home with change. It is very fashionable to talk about change, but we must also recognize that the extent of change is not nearly as serious a problem as the rate of change. The rate of change, rendering obsolete on one day those skills which were effective the preceding day, has affected education and it will surely affect recreation. I sometimes suspect that recreation leaders and those who plan for recreation have not realized this. I suspect this because the kinds

of recreation programs and the kinds of recreational facilities too often remain those which were shaped for yesterday's recreation, a recreation confined primarily to youngsters and early adolescents.

One of the products of rapid change has been the increased mobility of our population. We are aware of the shift of the bulk of our population from rural to urban centers, and there is every indication that the rural-urban population flow will continue at its present high level for quite some time to come. Population mobility will be further stimulated as people move in search of work. People will be moved for re-training, people will be moved from centers of unemployment to centers of employment. This increased trend toward population mobility will undoubtedly have a significant impact upon Canadian recreation.

Population mobility will change the structure of every community, and change it almost monthly, and so will place a new responsibility upon recreation programs. Recreation leaders will have to develop recreation procedures which will help the newcomer, the transient, to feel at home; and which will help the longterm resident to be willing to accept the newcomer in his midst. This problem of re-establishing communities, this problem of stabilizing Canadian family life, places a challenge before recreation leaders which demands of them their most intensive and extensive consideration. We need then, recreation within the community to make us fit to bother with this continually changing world around us—to make us fit to live and to enjoy

the continuously changing world around us, and to make us feel at home with change.

Recreation in our contemporary world, more than any other phase of human endeavour, must venture into new territory. Recreation has always been an "in-between" science. It has stood somewhere between education and social work, somewhere between the responsibilities of prophylaxis, of prevention, and those of therapy. At this time it seems that the inexactness which has marked the field of recreation and often seemed to hinder it, is an asset greatly to be prized. Recreation, above all of the other social sciences, can venture out into new activities and into new fields without running into the compartmentalization within it, which marks so many other fields such as education, or social work, or physics, or even psychology. It is apparent that the compartmentalization of human potential by a single culture, or a single science, will soon be the most absurd of all possible concepts.

Man today must live in many worlds and in many fields. He must be a flexible, mobile, learning, dynamic organism if he is to survive. To deal with such a man, to supplement such a man, recreation needs to have a flexibility and an imagination which will permit it to reach out into any and every form of activity which will bring to man happiness, understanding, and contentment with the world in which he lives, and with himself.

As recreation ventures into an ever-widening field of activities, designed to give men motivation and appreciation during their expanding leisure

hours, it will inevitably run into conflicts with other established and sometimes closely guarded areas of activity. I think now particularly of the field of adult education, and even social work. It is all too apparent that leisure time can be given to learning. There is no particular reason why this learning cannot be an enjoyable experience which makes the individual part of his group and contributes to his ability to work as a more effective community member.

Already, I see strong resistance on the part of organized education and adult education groups, who would resist movement into this area of leisure time activity by those who plan and develop recreation programs. It is this type of action which would restrict rather than expand the range of man's leisure activities which threatens our recreation potential most.

It seems to me, therefore, that people in recreation must be willing to reach out into any activity and into any field for their programs. They should not hesitate to include art, music, learning experiences in languages, in gardening, and even in patio cooking, if these will fill leisure hours with happiness, if these will bring satisfaction to human lives, and cohesion to community living. It seems to me recreation leaders should not hesitate to reach out into track and field programs, into art programs, into music listening groups, current affairs discussions, or into any program which will encourage activity on the part of adolescents, and adults; which will develop strivings for personal excellence; and increase personal happiness, even if in the

process, recreation leaders do run into those who profess to hold the sole responsibility for the culture, the health or the well being of the nation in their hands.

But having said these things, may I urge that recreation leaders, and those responsible for planning recreation, remain always willing and among the first to reach out the hand of co-operation to the older and perhaps more firmly established professions in the realm of human learning and human activity. Recreation, because it does not have a long history of clear cut and stylized methods and content, is in the best position to lead in co-ordinating, and in utilizing, and in expanding the resources of the community for leisure time activity.

If these developing trends in recreation have any significance at all, it is to indicate that any truly effective recreational program within the community must develop a higher level of personal excellence and a wider range of activities among a greater mass of average people than it has ever developed before. This can only mean seeking out and striving to meet each individual at his own level, and in terms of his own needs; not just the young, not just the adolescents, not just the interested ones, but all individuals regardless of their age or any other circumstances.

These new trends in recreation challenge us, one and all, to be adventurous, to be courageous, to be ingenious, but above all to be unselfishly and sincerely concerned about those we would serve—our fellow men.

Excerpts from an address prepared and presented to the concluding banquet of the Recreation Leadership Seminars, Banff School of Fine Arts, June, 1964.

CREATIVE Hat Making

**Classes Encourage Much Ingenuity
and Skill**

by K. Sillak



Mrs. Joe Aboussafy of Wetaskiwin poses with a few of the hats she made in the millinery course for beginners conducted by the Wetaskiwin Allied Arts and Crafts Centre. On her lap are a Mexican fruit bowl and cut-down paper flower pot, used for frames.

LAMP SHADES, paper flower pots, Mexican fruit bowls and a wide array of other items are being put to use as forms for milady's hats in millinery courses conducted by the Allied Arts and Crafts Centre in Wetaskiwin. Now in their second season, the courses have already attracted nearly 200 ladies for beginner and advanced lessons. Student

ages range from the late teens to the early seventies.

"You don't know just what you're going to make till you get started", commented Mrs. Joe Aboussafy. "We all take the same instruction, but there are no two hats alike." Mrs. Aboussafy was one of forty-six ladies in the three beginners' courses held last spring. Two advanced courses

had twenty-five students. When asked why she joined the class, Mrs. Aboussafy replied, "I had trouble finding a hat to fit, and I was curious as to how hats were made. I know the course was worthwhile because of the enjoyment I got out of it, not to mention the nine hats I made."

Initially, three beginners' courses were held in the fall of 1963 with an enrolment of forty-four. In 1964, sixty-eight students registered in three beginner and two advanced courses.

Last April a tea and display was held, with nearly 200 hats exhibited. "Even then there weren't two hats alike," remarked Mrs. Aboussafy, who has joined one of the current advanced classes.

Courses are conducted by Mrs. Hazel Lyons, formerly a millinery instructor with the City of Edmonton Recreation Department. Mrs. Lyons now teaches the courses in several communities in the Edmonton area. "The courses have been reduced from twenty to ten lessons," she explained, "but course content has been maintained." Mrs. Aboussafy confirmed this by remarking on the amount of homework in the beginners' class. "We had to work quite a few hours to be up for the next lesson."

The courses cover everything from design to the finished product. Students in the first eight classes used about \$1,000 worth of materials, plus other materials supplied by the ladies themselves, and included such things as buckram, straw braids, cloth, flowers, and feathers, plus material used to match a dress or ensemble, or to carry through on an original idea.

The ladies received instruction in many different phases of hat-making. The lessons on wide-brimmed hats included full instructions on making the pattern as well as making the hat. Other styles included a tam, pill-box, and cloche, and, in addition the ladies learned how to block a buckram crown to the desired shape and size. This is where the Mexican fruit bowls came in, being used as forms for the buckram shapes.

Another, and very economical lesson involved remodelling of old felt hats. Here are the instructions:

Remodelling Old Felt Hat

1. Strip hat of all veilings, ribbon, trimmings and wires.
2. If felt is dirty and does not have a long-haired nap, it can be washed in cool water.
Light felts can be dyed to a dark color.
Let dye cool to below boiling point before dipping in felt. Stir constantly.
3. If felt has been washed or dyed, let it get half dry before you block it. If felt has not been wet, turn hood inside out and roll in a wet towel 2-3 hours before blocking.
4. **Block carefully.** Do not pull too hard in any one place, as the felt may tear where it has been stitched, or it can be pulled thin in places. If additional moisture is needed, hold in steam from tea kettle.
5. Using a stiff brush—brush crown briskly in circular motion while still wet.
6. Allow to dry.
7. **Remove from block.**

If desired, you can put folds in the felt. Try hat on, make folds and pinches as you like and pin them in place.

Place hat back on block.

Hold folds in steam, rub with fingers to keep in place.

8. **When dry**, tack these folds from **inside**.
9. If you wish, you can block a veiling to same shape as crown and place over felt crown before finishing lower edge.
10. Wire and finish lower edge.
11. **Finished felt hat can be "polished"**.
Make a pad of a damp press cloth, hold it against hot iron until it steams, then rub over entire felt hat—**with the grain**.
12. Attach trimming.

If you don't take into account the time spent making the hats, or the ten dollar registration fee, the hats made as a result of this millinery course are very inexpensive. Materials may cost anywhere from thirty cents to \$3.50 to produce a hat that would cost anywhere up to \$25.00 in a millinery shop.

Mrs. Melvin Ballhorn, secretary of the Wetaskiwin Allied Arts and Crafts Centre, described the course this way. "It not only provides the ladies with a diversion from their everyday routine, but also is a source of good fellowship, and the ladies are learning a useful craft at the same time. Besides that, the hats are unique. They are custom made and the ladies can be doubly proud of them because they are a creation of their own imagination and workmanship."



Mrs. Hazel Lyons gives a class of millinery students some pointers on hat making at the first class of the fall season. The students are enrolled in a millinery course arranged by the Wetaskiwin Allied Arts and Crafts Centre.

On Target !



Mrs. Jean McKeever of Calgary demonstrates the shooting style which made her the first woman ever to win the Bisley aggregate and the second Canadian woman to represent her country at the Commonwealth competitions.

(Calgary Albertan Photo)

Championship Rifle Shooting Rewarding to Calgarian

by R. McRory

BEFORE the shooting started at the Dominion of Canada Rifle Association Championships in Ottawa last year, a lady marksman from Calgary was lost in the crowd of more than 600 competitors. By the time the shooting was over, Mrs. Jean McKeever had become the first woman ever to lead the Bisley aggregate, the total which decides the makeup of the Canadian team at the annual

Commonwealth competitions in Bisley, England.

Mrs. McKeever's career as a marksman began virtually accidentally seven years ago, when she joined the militia in Calgary. As a recruit, she was required to qualify by firing a military .22 (a .22 calibre rifle mounted on a .303 frame). She enjoyed it so much that she decided to

make it her hobby and soon graduated from the .22 and the indoor range, to the outdoor Sarcee rifle range and the heavier .303.

One month later, when one member of a competitive Bren gun team suffered a broken arm, Mrs. McKeever volunteered to replace him. There were two firsts involved in this venture. It was the first time a woman had ever competed in such a contest, and it was the first time that Mrs. McKeever had ever fired a Bren gun. She remembers with pride that the three-man(?) team of which she was a voluntary member placed fourth in the military competition.

Shortly after this, she entered her first Alberta Provincial Rifle Competition. Her first attempt was not too successful, nor was her second, but the third time around, the pert blonde captured the Provincial Women's Title, which she has held ever since. In 1963, she won the right to represent Alberta at the Canadian championships in Ottawa by firing a perfect score in the provincial competition. She placed 36th in the national meet that year and returned to Calgary determined to have another try the following year.

In 1964, competing against 103 men and four other women in the Alberta provincial championships at Sarcee Military Range, Mrs. McKeever again topped the entire field. Shooting a 7.62 millimetre converted No. 4 .303 rifle, she shot 977 out of a possible total of 1,000 points during the five days of the competition, the highest score ever posted by men or women. She also won the Lieutenant-Governor's Match and the right to return to

Ottawa as one of Alberta's 18 representatives.

In the Dominion of Canada Rifle Association Championships in the capital, competitors from each province shoot for the right to be among the marksmen who represent Canada at the Commonwealth competition in Bisley. It was in this contest that Mrs. McKeever scored her greatest triumph. Shooting a .303 at ranges of 200 to 900 yards, she put on a repeat performance of her provincial victory to take the Bisley aggregate by three points, winning out over some six hundred other competitors, with a score of 827 out of 875. This made her the first woman ever to lead the aggregate, the first from western Canada and the second ever to win a place on the Canadian rifle team to Bisley.

In addition to taking the high aggregate, the latter-day Annie Oakley won the Alexander of Tunis event, one of the toughest matches of the week, fired from 900 yards. Competing in a shoot-off with four of the Commonwealth's top marksmen, Mrs. McKeever scored nine straight bull's-eyes to capture the event. Topping even this remarkable performance, she then went on to lead the Canadian team to victory over the British and Australian competition, with a phenomenal score of 147 out of 150, which made her not only top Canadian, but high gun for the day.

Now, Mrs. McKeever is making plans for the trip overseas to compete in the meet at Bisley. She and the other team-members from Alberta, six in all, will leave Calgary on June

23, stop at Ottawa long enough to meet the other members of the group and to receive their Canadian crests, then fly to Dorval, France, via R.C.A.F. transport command. From there, the team will fly to Bisley, England, where it will compete with British teams before the Commonwealth matches get under way.

The Bisley competition is run on an elimination basis, with a certain number of marksmen being eliminated each day of the ten-day event. Fifteen hundred competitors from all the Commonwealth countries will be entered, and it is Mrs. McKeever's hope that she will become a member of the

"Queen's Hundred"; the last 100 marksmen remaining in competition, for which a special medal is awarded.

After Bisley, the Canadian team will enjoy a two-week holiday, then will return to Ottawa for the 1965 Dominion of Canada championships, and to compete for the right to return to Bisley in 1966.

While Mrs. McKeever describes shooting as a hobby as "not exactly glamorous", she feels it is a sport which allows her to have her family with her at all times. As a widow with four children, she feels this is most important. The members of her



The Alexander of Tunis Medal, the Lieutenant-Governor's Trophy, the U.F.A. Co-op Ladies' Aggregate Trophy, are only a few of the many prizes which have been captured by Mrs. McKeever, who has also been nominated twice for the title of Sportswoman of the Year.

(Calgary Herald Photo)

own family, Don, 18; Dale, 16; David, 14; and Debra, 12, all accompany their mother to the ranges on Sunday, and are well on their way to becoming experts. Don placed second in marksmanship competitions during Young Soldier Camp at Wainwright last year.

Although no longer active in the militia, Mrs. McKeever is secretary-treasurer to the King's Own Calgary Regiment Rifle Association, one of the many clubs in the province. She

heartily recommends shooting as an enjoyable and economical hobby for men and women alike. Most of the larger clubs do not require members to own their own rifles or pistols and, while shooters must provide their own .22 calibre ammunition, the full bore .303 ammunition is supplied by the army. "I especially recommend the sport for women," Mrs. McKeever said, "as it requires very little in the way of equipment and provides a great deal of satisfaction."

Books in Review

Pierre Berton has put himself in the spotlight again this time with the help of the Anglican Church which commissioned him to write a critique of the Church's place in today's society. **The Comfortable Pew** is Mr. Berton's summation of why people (a) don't go to church and (b) don't get satisfaction from it when they do.

The author's contents that the church hasn't kept pace with the changing way of modern life, that it follows rather than it leads, that it has become business with its success judged by the size of its budget, that its ancient values of morality especially with regard to sex, and its apparent hypocrisy in respect of war, are all items that have been heard before. Mr. Berton has tied them neatly in a bundle and given them continuity. The result is food for thought.

While the comments are spectacular and, at first reading, apparently disastrous for the church — all churches — second thought generated by his very comments gives some justification for the church's position. It can't, for example, move as fast morally as Mr. Berton would like without abandoning the necessary and unpopular position of being an anchor which society can move from; an accepted yardstick of measurement, if you will. Nor is there much credit given for the church's recognition of its faults and its current attempts to improve itself along the lines recognized.

Few will quarrel with the author's pointed remarks concerning the church's differentiation between religion and Christianity. Perhaps prior recognition of this by the church would have made Mr. Berton's book quite unnecessary.

It's not stodgy reading; it's fascinating; and it's a well packaged item of food for thought.

The Comfortable Pew, by **Pierre Berton**. Published by **McClelland and Stewart**. \$4.50 cloth; \$2.50 paper.

Anyone who has read and enjoyed "Watchers at the Pond" will doubly enjoy **Franklin Russell's** latest, "**Argen the Gull**".

The New Zealander who lived in Canada prior to moving to the States, has researched to remarkable depth the life customs and everyday occurrences in the life of a seagull. He carries the biography of "Argen" from shell to his final disappearance into the sea after twenty years of withstanding the rigors of weather, natural foe and perils of day to day existence.

Mr. Russell makes no prudish or false apologies for the habits of the gulls. He describes simply and honestly their carrion habits, their raiding of nests of other birds to eat egg or

young, and other habits that may appear unpleasant to an adherent of stories of the little folk of the green forest. At the same time, he gives the reader a good insight into the courage of the gulls in facing the elements; their loyalty to their mate; their skill in adapting themselves to conditions that change from season to season and from year to year. Too, he communicates well the feeling of almost sensual pleasure and fierce delight enjoyed by the gulls in their strong flying, graceful soaring and toying with the elements.

An excellent book, for naturalists of all age. **Argen the Gull**, by **Franklin Russell**. Published by **McClelland and Stewart Limited** \$5.95.

The author of "The Owl Pen" and "By Moonstone Creek", and others, tries his hand at a nautical tale in his most recent, "**The Moonstruck Two**", and leaves the reader with the strong conviction that **Kenneth McNeill Wells** is a dry-land man who had better stay there. There's not much doubt that his good spouse is of the same conviction.

The pair dispose of their lucrative and attractive farm home, buy a boat, and decide to travel the inland waterway to the tropics of the Caribbean. Fortunately, someone convinces them they'd better have a larger craft and they splurge in luxury, increasing their floating home's length by a scant two feet, to 18 feet.

As Lucy remarks, when she sees for the first time the size of the cabin she can call home, "A dog kennel".

While Author Wells strives mightily for the jaunty innocence rightfully due a neophyte sailor in his day-to-day catastrophes, the expected reader sympathy is lacking. Instead there grows apace in the mind of the reader some question as to the distinction between "innocence" and outright "simplicity".

Mr. Wells' conversations with the "po' white trash" of the south, his dependence on others to haul him and his enduring wife from the lips of disaster, and the inappropriateness of the whole trip, leave the readers who cherished the honesty of life at The Owl Pen with the uncomfortable feeling the Wells' had better hurry back there.

The Moonstruck Two, by **Kenneth McNeill Wells**. Published by McClelland and Stewart Limited. \$4.50.

While columnist Art Buchwald kindly gives him a good send-off, **Russell Baker's** latest, **No Cause for Panic** is not in the same category as the Washington humorist's writings. Both men write about Washington, the bureaucracy, the politicians and the social life. But Mr. Baker seems to look with a more serious eye on the japeries of that city than does Mr. Buchwald.

No Cause for Panic is a collection of columns written for the New York Times, for which paper Mr. Baker regularly writes the column "The Observer". He has a nice satiric eye and a typewriter to match and is at his most enjoyable, for non- or un-Americans when he deals with human foibles that aren't tied to Washington.

There are no belly laughs in Mr. Baker's production but there are plenty of inward chuckles as he derides the antics of Homo Franticus caught in the web of today's hectic life. It's enjoyable, easy reading that can be put down and picked up again without loss of continuity; which is not a bad commendation for a book fitted to this century's jerky hurry.

No Cause for Panic, by **Russell Baker**. Published by **McClelland and Stewart Limited**. \$5.95.

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